



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

Again, to ascribe crimson flowers to the shedding of heroic blood may suit a modern poet, but runs counter to the sterner taste of a composer of *chansons de geste*. I recall no passage in the French epic where such an origin is given to flowers, altho some such passage may exist. It is much more after the fashion of the early poets to see the trace of blood preserved in stone. Such a stone is mentioned by Aimery Picaud (*circa* 1140), in the *Codex de Saint-Jacques de Compostelle*,² in the chapter of his guide where he speaks of Arles. The chapter is entitled: "De corporibus sanctorum, quae in itinere sancti Jacobi requiescunt, quae peregrinis ejus sunt visitanda." On page 21 we read: "Est igitur vicus iuxta Arelatem inter duo Rhodani brachia, qui dicitur Trenquatalla, in quo est columna quaedam marmorea optima valde, excelsa, super terram erecta, scilicet retro eius ecclesiam, ad quam perfidi populi beatum Genesium, ut fertur, alligantes decollarunt; quae etiam usque hodie roseo eius cruore apparet purpurea."

At Martres-Tolosanes a spring was shown as late as 1636, red stones of which were said to owe their color to the blood of Saint Vidian, that is, Vivien, of whom the legend says³: ". . . ad quemdam fontem qui hodie dicitur Fons sancti Vidiani, accubuit, sanguinem suum de vulnere suo perfusum aquis illius fontis profluens, atque detergens, in tantum quod saxa ibi circa fontem posita ex profluxu sanguinis ibidem decurrentis, virtute divina, posteris exemplum dante passionis suae martyre, usque ad praesens tempus remaneant rubricata."

RAYMOND WEEKS.

Columbia University.

NOTE ON LODOWICK BRYSKET

In the *American Journal of Philology*, xxxv, 192-195, I pointed out that Lodowick Brysket's poem *The Mourning Muse of Thestylis* is a paraphrase of Bernardo Tasso's *Selva nella morte del Signor Aluigi da Gonzaga*. Almost in the same month an Italian scholar quoted a simile from this English poem,

The blinded Archer-boy, like larke in showre of raine,
Sat bathing of his wings, and glad the time did spend
Under those cristall drops which fell from her faire eies,

as a reminiscence of Ariosto, *O. F.* xi, 65,

E come il rosignuol dolei carole
Mena nei rami allor del verde stelo,
Così alle belle lagrime le piume
Si bagna Amore, e gode al chiaro lume

² Published by Fita and Vinson, Paris, 1882.

³ *Vid.* the article by Louis Saltet in the *Bulletin de littérature ecclésiastique*, Paris, 1902, p. 50.

(Anna Benedetti, *L' 'Orlando Furioso' nella vita intellettuale del popolo inglese*, Firenze, Ramella, 1914, p. 131). This simile is not taken from Tasso's *Selva*, and it may have been suggested by the passage of Ariosto. But perhaps it should be compared rather with Ercole Strozzi's *Epicedium* on the death of Cesare Borgia (d. 1507):

Stellantem vero ad nimbum puer ignifer alas
 Pandit, uti longos volucris perpessa calores
 Excipit æstivum pennis gaudentibus imbrem.

Here, as in Brysket's poem, the tears are a sister's tears.

W. P. MUSTARD.

The Johns Hopkins University.

A NOTE ON THE SHAKESPEARE FIRST FOLIO

Since the individual history of copies of the Shakespeare First Folio is of some interest, it may be worth while to correct a slight error that has crept into Sir Sidney Lee's *Census of Extant Copies*. Number xx in this *Census* (p. 22) is of considerable importance. Until a second exemplar was discovered not long ago (now in the library of Mr. Morgan) it occupied a unique position among copies of the folio through the peculiarity of its having the concluding passages of *Romeo and Juliet* and the opening passages of *Troilus and Cressida* printed twice over in different parts of the volume. An account of the peculiarity is printed in the *Transactions of the Bibliographical Society* (iv, 148-150). In tracing its ownership the compiler of the *Census* says: "At the sale of the Sheldon library at Long Compton in 1781, it was purchased by Mr. King, a bookseller of Moorfields, with two other unnamed books, for £2 4s., somewhat dubious practices being attributed to the book-selling bidders." I am unable to discover the authority for the last statement, and Sir Sidney is, as he informs me, unable to recall it. But the statement that the purchaser was a Mr. King is evidently a mistake. The library was sold by Christie and Ansell, and from information supplied by the present firm of Christie, Manson, and Woods it appears that the name of the purchaser was Vanderberg. It may be of some interest to add also that one of the two books sold with it in the lot (523) was Milton's *Paradise Lost*.

ALBERT C. BAUGH.

University of Pennsylvania.